



# **THE ANTI-INDUSTRIAL STANCE IN THE EARLY NOVELS OF D. H. LAWRENCE**

DISSERTATION

SUBMITTED FOR THE DEGREE OF

**Master of Philosophy**

IN

**ENGLISH LITERATURE**

BY

**MUBIN RAZA KHAN**

Under the Supervision of

**Prof. Ghufraanullah Khan**

DEPARTMENT OF ENGLISH  
ALIGARH MUSLIM UNIVERSITY  
ALIGARH (INDIA)

1998



19 JUL 2000

  
CHECKED-2000



DS3125

fed in Computer



*Dedicated*  
*to*  
*My Parents*

**DEPARTMENT OF ENGLISH  
AND  
MODERN EUROPEAN LANGUAGES**



**ALIGARH MUSLIM UNIVERSITY**  
**ALIGARH—202002 (INDIA)**  
PHONE : (0571) 400916 Extn. 338

Date :

This is to certify that Mr Mubin Raza Khan wrote his M.Phil. dissertation - "The Anti-Industrial Stance in the Early Novels of D.H. Lawrence" - under my supervision. Mr Khan has been successful in evolving a fresh point of view.

(Prof. Ghufuranullah Khan)

## **CONTENTS**

	Page No.
Acknowledgment	
<i>Chapter One</i> Introduction	01-21
<i>Chapter Two</i> <i>The White Peacock</i>	22-43
<i>Chapter Three</i> <i>Sons and Lovers</i> & Selected Short Stories	44-78
<i>Chapter Four</i> Conclusion	79-89
Bibliography	90-101

## **ACKNOWLEDGMENT**

I am extremely indebted to my Supervisor Prof. Ghufuranullah Khan for his sincere guidance, deep interest and constant encouragement without which the present work would not have been possible for me

I offer my sincere thanks to Prof. Farhatullah Khan, Chairman, Dept. of English under whose patronage the present study is completed. I also thank all the teachers of the department of English for their valuable suggestions and inspiration during the course of study.

I gratefully acknowledge the best cooperation of all my colleagues, friends and well-wishers, especially Mr. Intekhabur Rahman Khan, Shahla Ghauri, Mansub Raza Khan, Afsar Ali and Md. Shahid Kamal. I thank my wife, Habiba Khan for invaluable emotional and moral support which enabled me to complete this dissertation.

I acknowledge the help rendered by the staff of the British Council Library, New Delhi, Maulana Azad Library, AMU. Department of English and its Seminar Library.

  
**Mubin Raza Khan**

*Chapter-One*  
**INTRODUCTION**

Although urban-industrial life offers unprecedented opportunities for individual mobility and personal freedom yet it can often claim high social and psychological tolls. Karl Marx and Emile Durkheim observed it to be 'alienation' of individual workers faced by meaningless tasks and rapidly changing goals. The fragmentation of the extended family and community thus tends to isolate individuals.

D. H. Lawrence is particularly skeptical of economics as major determinant of a desirable culture. Any improvement in society by these economic forces, he fears, would only be incidental and subordinate to economic considerations. Such a future is not attractive to Lawrence because society needs more radical changes. Therefore its leaders must be men capable of seeing values in terms of individual life rather than in terms of efficiency or even of abstract justice alone.

Lawrence lived in the years which gave birth to so many of our present day social problems. He has minutely recorded the appearance of the new technology and comes to have a bitter intuition of their role in the present day culture. He estimates accurately the social and moral cost of an increasingly dominant industrialisation and the price the modern man has to pay for its assertions.



The anti-industrial attitude has its pivotal significance in the light of his early upbringing in the coal-mine set-up of Nottinghamshire. He remembers the great roll of coarse flannel and pit cloth which stood in the corner of his grandfather's shop when he was a boy and the most significant is the 'strange old sewing machine' which, he says, is like nothing else on earth, which sewed the massive pit-trousers.

He gives a beautiful description of the place where he was born and how the rapid industrialisation has affected the entire area :

Most of the little rows of dwellings of the old-style miners were pulled down, and dull little shops began to rise along the Nottingham Road, while on the down-slope of the north side the company erected what is still known as the New Buildings or the Square.<sup>1</sup>

He calls the shops "ugly mid-victorian shop" which were there on the Nottingham Road that ran along the hill-top.

A cult of the irrational or of primitivism is in Lawrence, an inevitable reaction against the visionary dreariness of the late nineteenth century materialism. A similar reaction can also be

---

1. D.H. Lawrence, " Nottingham and the Mining Countryside", Edward D. Mac Donald ed., *Phoenix*, London, Heinemann, 1970. P 134.

seen in the romantic poets. Wordsworth called it "a universe of death". Blake named it the "spectre of Negation". This decrying of the intellect in Lawrence is a part of a general ideological reaction against liberalism. But even when he praises the instinctive life in the uncivilised races, he is keenly aware of the danger of mere primitivism. Lawrence's search seems to be fundamentally for an integration, a wholeness of life that is the mixture of primitivism and civilised traits in man.

From early childhood his sensibility was attuned to primitivism. The social instinct in him was deeply damaged by the agony of suppression of *The Rainbow*. His lower class milieu and the oppressive years of war led him to seek a healthier relationship in more primitive societies. The disintegration of human psyche in modern man has been the net result of modern industrial civilisation of the West in particular. Lawrence believes that the reality of the universe is not therefore accessible to the divided human psyche and like many of his contemporary thinkers with whom he has intellectual affinity advocates the case of primitivistic approach.

And yet, Lawrence is not unaware of the weaknesses of primitivism. He has exposed ruthlessly the sentimentality and the dupery implicit in it. In "Studies in Classic American

literature", Lawrence has diagnosed this element in his primitive precursors with an implacable severity. He is of the opinion that Rousseau, Bernardin de St. Pierre, and Chateaubriand are all condemned as emotional liars wanting to be intellectual savages. To Lawrence, 'This nature-sweet-and-pure business is only other effort at intellectualising.'<sup>2</sup> The truth of the matter is that the creative artist and the critic are at odds in him. It is the tragedy of the inveterate romantic, turned sober and sore by a sudden bump into reality and then coming back to his own natural note. Lawrence is essentially a romantic in his quest of a lost mode of consciousness, in his disillusionments. Out of his romantic hopes he creates his serious novels and stories, and when disillusioned he exposes the inherent falsity of his hopes. But these two moods do not interact and balance each other. The episode, 'A Shadow in Spring' in *The White Peacock* is a criticism of George Saxton and the whole breed of idealising primitivists who sentimentalise over the healthy animal. Lady Christabel has 'got the idea from a sloppy French novel - the Romance of A Poor Young Man',<sup>3</sup> and practises it upon the game keeper. But the game-keeper himself is a primitivist.

---

2 D H Lawrence, "Studies in Classic American Literature" New York Seltzer 1923 P 31

3 D H Lawrence, *The White Peacock* London, Heinemann, 1911 P 167

He was a man of one idea :- that all civilization was the painted fungus of rottenness. He hated any sign of culture... 'Be a good animal, true to your animal instinct' was his motto <sup>4</sup>

The cautious critic in Lawrence makes Leslie in *The White Peacock* remark to Lettie "You sentimentalise over the milkman" In *Sons and Lovers*, when Paul romanticises the common people, Mrs Morel retorts, "why don't you go and talk to your father's pals."<sup>5</sup> The retort is quite effective for this particular novel, but in most of his later stories the romantic bias asserts itself. Birkin rebukes Hermoine in *Women in Love*, "what is it but the worst and last form of intellectualism, this love of yours for the animal instincts."<sup>6</sup> But Birkin himself or for that matter Lawrence, is not entirely guiltless of an intellectual urge to glorify the purely animal in man. He in most of his essays hits at the notion of admiring the noble savage yet in each successive story comes the glorification of the instinct

'I don't admire the cave-man and that sort of thing (Says Lou in *Saint Mawr*) But think, mother, if we could get our lines straight from the source, as the animals do, and still be ourself. I don't know one

---

4 Ibid . P. 162

5 D H Lawrence. *Sons and Lovers*. London Duckworth, 1913 P 256

6 D H Lawrence. Women in Love, London. Secker 1921 P 146

single man who is a proud living animal.'<sup>7</sup>

In most of Lawrence's stories self-consciousness appears to be an evil; the characters are nailed inside their own fretful self-consciousness. The personality that cannot be appeased is presented through the symbol as the image of the moon that Birkin tries vainly to destroy in *Women in Love*. Tormented by the mind he idealises mindlessness. But Lawrence is a ghastly knower, analytical and self-conscious at the same time. Hermoine in *Women in Love*, complains of Birkin as one of the earliest mouthpieces of mindlessness, that "he can only tear things to pieces."<sup>8</sup> Lawrence has projected his own dilemma in Birkin Birkin exhorts Ursula to trust her instincts implicitly and let herself go, and Ursula retorts :

'I can let myself go, easily enough. It's you who can't let yourself go, it's you who hang on to yourself as if it were your only treasure. You-you are the Sunday-school teacher-you-you preacher.'<sup>9</sup>

An artist's business is to render, not to solve; but Lawrence is impelled to find a way of life, and having postulated mindlessness as the goal, he proceeds to vilify intellect in all his

---

7. D.H. Lawrence. *The Tales of D.H. Lawrence*. London, Secker, 1934. P 595

8. D.H. Lawrence. *Women in Love*. London, Secker, 1921. P 146.

9. Ibid., P. 263

novels and short stories.

Lawrence reacted against the mechanical attitude that was imposed by the scientific materialism of the nineteenth century. He was like Wordsworth in this regard who reacted against the abstract materialism of the eighteenth century and wanted to go back to Pagans. I.A. Richards observed that the advance of science has led to neutralisation of Nature thereby decaying the magical view of the Universe. Keats's *Lamia* presents an explicit statement of the Romantic poet's antipathy to this process of neutralisation :

Do not all charm fly  
At the mere touch of cold philosophy.<sup>10</sup>

In Lawrence this antipathy finds a greater aggressive expression :

'Knowledge' has killed the sun, making it a ball of gas with spots. 'Knowledge has killed the moon, it is a dead little earth fretted with extinct craters as with small pox; the machine has killed the earth for us, making it a surface more or less lumpy, that you travel over.<sup>11</sup>

---

10. John Keats, *Keat's Poetical Works*, Oxford, P. 190.

11. D.H. Lawrence, "Apropos of *Lady Chatterley's Lover*", London, Mandrake Press, 1930, P. 54.

Keats is nostalgic for the Romantic illusions that must fade under the impact of cold philosophy and in his later poems he indicates the possibility of getting over this nostalgic note and responding to philosophy more receptively. But with Lawrence the process is reversed, the more he writes the more refractory is his attitude to science, to knowledge and to all the processes of the intellect. Lawrence resembles Blake in his growing antipathy. To both of them science is the 'Antichrist', 'the tree of death', and reason pure negation. Lawrence says, "I would rather listen now to a negro witch - doctor than to science". Lawrence also condemns Shaw and Galsworthy and Barker as 'the rule and measure mathematical folk.'<sup>12</sup>

In Lawrence the element of transcendent wonder is there in a lively form that he calls the "sixth sense, the natural religious sense."<sup>13</sup>

To Lawrence it is this relationship with the cosmos that constitutes religion, and in words of vague, mystic potency He attacks the forces that destroy this aliveness in man-against custom, against science and machinery, against the entire

---

<sup>12</sup> Aldous Huxley, ed , Introduction, *The Letters of D H Lawrence*, London, Heinemann 1932, P. 103

<sup>13</sup> D.H. Lawrence, *Assorted Articles*, London, Secker, 1928, P 27

mechanistic and materialistic order : "Give us gods we are tired of men and motor-power."<sup>14</sup> The importance of Lawrence lies in his quest for having a spiritual view of the world in an age of increasing materialism and unbelief. To Lawrence, the ideal is a detested thing because it suggests forcing spontaneous life into pre-existing frames. By idealism he means the motivising of the great effective sources by means of ideas mentally devised :

This motivising of the passional sphere from the ideal is the final peril of human consciousness. It is the death of all spontaneous, creative life, and the substituting of the mechanical principle... the ideal is but the god in the machine - the little fixed machine - principle which works the human psyche automatically.<sup>15</sup>

Lawrence maintains that the mind is the dead end of life. It subjugates everything spontaneous to mechanical principle. In *Women in Love*, Gerald is the symbol of super-mechanical force. He has attained the pure instrumentality of mankind. Hermoine represents the death of 'vertebral consciousness' :

...like the moon, had only one side to her penny. There was no obverse. She stared out all the time on

---

14. D.H. Lawrence, *Pensies*, London, Secker, 1928, P. 27.

15. D.H. Lawrence, *Psychoanalysis and <sup>the</sup> Unconscious*, New York, Seltzer, 1921, PP 31-32.



the narrow, but to her, complete world of extant consciousness. In the darkness, she did not exist.<sup>16</sup>

Science's link with industrialism made it even less acceptable to Lawrence. He is in agreement with many of his eminent contemporaries while attacking abuses resulting from industrialism. They too, condemn the psychological weakness resulting from specialisation, the unspeakable living conditions imposed on the industrial proletariat, the mechanisation and commercialisation of our 'recreation', and the misdirection of our greatest skills toward mechanised destruction. He is, however, less tempered in his denunciations and more radical in his remedies :

After all, we are masters of our own inventions. Are we really so feeble and inane that we cannot get rid of the monsters we have brought forth ?<sup>17</sup>

He would have disposed off the bulk of our industrial complications with similar directness. Yet, he does not ask us to be primitive. Not only he says that primitive was the most inflexible and conservative of all peoples but also he states :

We can't go back to the sagaves ; not a stride. We can be in sympathy with them. We can take a great

---

16. D.H. Lawrence, Women in Love, London, Secker, 1921, P. 307.

17. D.H. Lawrence, "Education of the People", Edward D. Mac Donald, ed., *Phoenix*. London, Heinemann, 1970, P.659.

curve in their direction, onward But we cannot take the current of our life backwards, back towards their soft warm twilight and uncreate mud Not for a moment. If we do it for a moment it makes us sick <sup>18</sup>

Lawrence does not believe that we should become a world of peasants even though he finds the European peasantry more congenial than the English proletariats and at places he mocks at Englishman trying to be a town bird The industrial system has brought a great change The Englishman still likes to think himself as a cottager .

' ..my home, my garden' But it is puerile. Even the farm-labourer today is psychologically a town-bird Yet they don't know how to build a city, how to think of one, or how to live in one <sup>19</sup>

He even admits that there are possible advantages in machine. If the machines are used properly it would let men work a few hours a day that is some three or four hours a day and it would produce a sufficient supply In that way, man would have much more time for himself, ' for producing himself' But he is of the opinion that man has lost the right direction

---

18 D H Lawrence, "Studies in Classic American Literature", New York, Seltzer 1923 P 203

19 D H Lawrence, "Nottingham and the Mining Countryside" Edward D Mac Donald ed *Phoenix*, London, Heinemann, 1970 P 139

To him, machines are to be used to produce goods for our needs. But they are used for collecting heaps of money neglecting our duties towards family, friends and society.

Nevertheless, it seems less evil to Lawrence to destroy machinery than to perpetuate its overuse or its misuse in the service of either the capitalist or proletariat.

Lawrence thinks that all civilisations are founded on the mental consciousness and the denial of the body and on the denial of the 'blood consciousness'. 'He [Lawrence] is sure it must be destroyed if man is ever to realize his human possibilities' <sup>20</sup>

Lawrence exhibits his abhorrence for the materialistic attitude in modern man and goes to the extent of stating the state and the nation as dead ideals. So are the democracy and socialism. They are merely devices for the supply of the lowest material needs of the people and can be compared to vast hotels, or hostels where every guest does some scrap of the business of the day's routine.

Lawrence feels that in the pursuit of money man is losing his faculty of collective self-expression which plays a vital role

---

20 Diana Trilling, Introduction, *The Portable D H Lawrence* New York, The Viking Press 1954, P 7

in the progress towards purely individual expression. The goal of highest collectivity is 'purest individualism', pure individual spontaneity. He condemns money saying it to be simply the arbitrary static measure for human desires. He further points out that the people mistake the measure for the thing it measures.

Human soul needs actual beauty than only the bread. Beauty is essential for the real happiness of man. Lawrence blames Victorian industry promoters condemning workers to ugliness :

The great crime which the moneyed classes and promoters of industry committed in the palmy Victorian days was the condemning of the workers to ugliness, ugliness, ugliness : meanness and formless and ugly surroundings, ugly ideals, ugly religion, ugly hope, ugly love, ugly clothes, ugly furniture, ugly houses, ugly relationship between workers and employers.<sup>21</sup>

Lawrence is of the view that women are more materialistic than men. Colliers try to flee the house to the pub from the nagging materialism of women. A collier can easily be seen roving the countryside with his dog, 'prowling for a rabbit' or for

---

21. D.H. Lawrence, "Nottingham and the Mining Countryside", Edward D. Mac Donald ed. *Phoenix*, London, Heinemann, 1970, P.138

mushrooms. Actually he is not intellectually interested in life, life for him consists in flow. Very often he loves his garden and the beauty of the flowers.

A blind, unsatisfied craving for beauty is for more deep in men than the women. 'The women want show. The men want beauty, and still want it.'<sup>22</sup> He says that the colliers have an instinct of beauty but their women have not. The colliers are deeply alive instinctively and have no day time intellect. They seem to avoid the rational aspect of life. They prefer to take life instinctively and intuitively. They do not even care very profoundly about wages. But at the same time he says that the women, are very much interested in it.

The mechanical set-up of the industrialised world has debased the modern man so much that he has become a mechanical tool to carry out mechanical behavioural pattern.

You can hardly keep a boy for ten years in the elementary schools, "educating him" to be himself, "educating him" up to the high ideal of human existence, with the bottle-factory outside the gate all the time, without producing a state of cynicism in the child's soul.<sup>23</sup>

---

<sup>22</sup> Ibid, P 138

<sup>23</sup> D H Lawrence, "Education of the People", Edward D Mac Donald, ed. *Phoenix* London, Heinemann, 1970, P 590

When Paul was on one of his furious rides on rocking-horse, on being objected by his mother, he suddenly 'stopped forcing his horse into the mechanical gallop'<sup>24</sup>

The mechanical behaviour of the men who met the woman, who rode away, in her way is worth noting. The men were not interested in her nor in her belongings.

There they squatted with their hats on their heads, eating, eating mechanically, like animals, the dark sarape with its fringe falling to the ground before and behind, the powerful dark legs naked and squatting like an animal's showing the dirty white shirt and the sort of lion-cloth which was the only other garment, underneath. And they showed no more sign of interest in her than if she had been a piece of venison they were bringing home from the hunt, and had hung inside a shelter<sup>25</sup>

Gerald, in *Women in Love*, makes drastic changes in the mining techniques; he sees to it that each worker produces maximally and that the whole works with perfect smoothness. At first the men hate Gerald, but later on 'they were satisfied to belong to the great and wonderful machine, even whilst it

---

24 D.H. Lawrence, "The Rocking Horse Winner", Diana Trilling, ed., *The Portable D.H. Lawrence* New York, The Viking Press, 1954, P. 152

25 D.H. Lawrence, "The Woman Who Rode Away", *The Complete Short Stories of D.H. Lawrence* 3 vols, II, London, William Heinemann, 1955, P. 557

destroyed them'. Their submission to an inhuman system was, wrote Lawrence, 'the first great phase in chaos, the substitution of the mechanical principle for the organic.'<sup>26</sup> It was the suicidal surrender of human values to mechanical values, a surrender which was necessary to Gerald if he would continue functioning within the economic framework of the modern world. He surrendered without being aware of his defeat. He felt himself a realist in the forefront of progress. According to Lawrence, 'the industrial problem arises from the base forcing of all energy into a competition of mere acquisition.'<sup>27</sup>

Lawrence sees a temptation which awaits every individual to fall out of being into automatism and mechanisation and suggests that every individual must be ready at all times to defend his own being against mechanisation forced upon him by those who have fallen:

It is the long unending fight, the fight for the soul's own freedom of spontaneous being, against the mechanism and materialism of the fallen.<sup>28</sup>

---

26. D.H. Lawrence, *Women in Love*. London, Secker, 1921, PP. 255.

27. D.H. Lawrence, "Nottingham and the Mining Countryside". Edward D. Mac Donald, ed., *Phoenix*, London, Heinemann, 1970, P. 138.

28. D.H. Lawrence, "Democracy", Edward D. Mac Donald, ed., *Phoenix*, London, Heinemann, 1970, P. 716.

Men in the pursuit of fulfilling their ideals, have reached the point where, they break down the living integrity of their being and fall into sheer mechanical materialism. 'They become automatic units, determined entirely by mechanical law.'<sup>29</sup> But at the same time, he thinks that in the centre of his chest he is to himself, himself firm.

The soldier in 'The Prussian Officer', is no doubt blindly obeying the commands of his Captain but it is only mechanically :

But it was only the outside of the orderly's body that was obeying so humbly and mechanically. Inside had gradually accumulated a core into which all the energy of that young life was compact and concentrated. He executed his commission ... But hard there in the centre of his chest was himself, himself, firm and not to be plucked to pieces.<sup>30</sup>

Even a little bit of mechanism which is there in man is abhorred by Lawrence. If we look at it minutely we will find that we are ourselves responsible for this mechanism since we are the makers of machine. Just blaming the machine will not solve the problem. The system has its roots in us, it is not extended to us:

---

29. Ibid., P. 717.

30. D.H. Lawrence, "The Prussian Officer", Diana Trilling, ed., *The Portable D.H. Lawrence*. New York, The Viking Press, 1954, P. 53.



The machine is in us, or it would never come out of us. Well then, there is nothing to blame but ourselves, and there's nothing to change except inside ourselves.<sup>31</sup>

As it has been pointed out that intellect to Lawrence stands for substitution of the mechanical principle for the organic, it is only capable of abstractions, it is not creative.

The same theme is treated in *Women in Love* where Gerald is the embodiment of the mechanical principle, his mind made of 'a million wheels and cogs and axles', his organisation of the industry, 'the subordination of every organic unit to the great mechanical purpose'.

Lawrence asserts that man is not a little engine of cause and effect. To him, as Ursula in *Women in Love* says that it is 'irreverent to think that everything must be realised in the head.'<sup>32</sup> Mental consciousness is the malady most of the evil characters in his novels suffer from - Hermoine in *Women and Love*, Chatterley in *Lady Chatterley's Lover*. To him, a lack of awareness of the process of mind is the best way to realise the purely spontaneous life. In *Women in Love*, Gerald is drawn towards Gurdun Brangwan, in whom he recognises his own

---

31. D.H. Lawrence, "Education of the People", Edward D. Mac Donald, ed *Phoenix*, London, Heinemann, 1970. P.590

32. D.H. Lawrence, Women in Love, London, Secker, 1921. P 160

contempt and destructive disbelief. As his life is restricted to industry, her to art. While he shapes an industry to suit his will, she craves small figures to her whim. It is Gerald's brutal mastery over a frightened horse that fascinates Gudrun. She 'was as if numbed in her mind by the sense of indomitable soft weight of the man, bearing down into the living weight of the horses : the strong indomitable thighs of the blond man clenching the palpitating body of the mare into pure control.'<sup>33</sup>

If Gerald's cannot incorporate death in his dreams of economic power, neither can Gudrun find a place for it in her mastery of life in wood and clay. Their relationship develops on the base of cynicism and fear. Even marriage with her would not have been for Gerald a 'committing of himself into a relationship with Gudrun. It was a committing of himself in acceptance of the established order, in which he did not livingly believe, and then he would retreat to the underworld for his life.'<sup>34</sup>

Lawrence says that man is unable to distinguish his own spontaneous integrity from his mechanical lust and aspirations. Even laws and governments, we see it clearly and must never

---

33 D H Lawrence, Women in Love New York, Seltzer, 1922, P 137

34 Ibid , P 403

forget, 'relate only to the material world : to property, the possession of property and the means of life, and to the material-mechanical nature of man.'<sup>35</sup>

And he asks as to where lies the hope. But he is confident that one day men will wake up and realise that property is to be used and not to be possessed. Man will himself realise that possession is a kind of illness. He regards possession as an illness of the spirit, a burden upon the spontaneous self.

---

35. D.H. Lawrence, "Democracy", Edward D. Mac Donald, ed., *Phoenix*, London, Heinemann, 1970, P.716.

*Chapter-Two*  
**THE WHITE  
PEACOCK**

If we study the novel from the point of view of story, we will find that a young woman encourages two young men at once, and ends by marrying the wrong one. And the slighted lover thereon marries beneath him and takes to drink. But this common theme is presented with a new sensibility and action takes place in rural district of Nottinghamshire where nature is drawn with utmost care.

Lawrence's greatest success is the character of George, the farmer whose defeat and degradation supply the book with its motive. It becomes a great study of passion when the man realises his weaknesses and his own words hurt him. Lettie loves his physical strength and the completeness of his submission but marries the other man because of his money and social position. Lawrence's characters are not very much conscious of the class, his scenes are laid in a district in the Midlands, partly agricultural, partly mining, and his characters are sons and daughters partly of miners and partly of small farmers. In this remarkable world of this novel there appears to be no country at all, no great families, no squares, hardly even a parson. In it, he has presented the middle class people on a higher scale. People and places are identical but the novel is

not an autobiographical one.

Lawrence has completely formulated his distaste for modern civilised life. He has an acute awareness of non-human life, a specialist's knowledge of trees, flowers, animals. This novel contains his loveliest descriptions of the out-door world. It is a novel of his natural countryside, a book of glittering weather and the marked procession of the seasons. Its natural environment is almost wholly benevolent.

In Lawrence's case, reading and writing were activities valued particularly by his mother for the chance they provided an escape from the life she herself had known - the chance of getting out of the working class. We know how hard Lawrence strived to get a copy of this novel, *The White Peacock* in his mother's hands before she died not because he wanted her to read but as a proof of his success. Though he once remarked to Jessie Chambers:

What will the others say? That I'm a fool. A collier's son a poet!<sup>1</sup>

It may, therefore, be inferred easily that his start in writing was inspired by the notion that though people will consider him

---

1 Jessie Chambers (pseud. E. T.), *D. H. Lawrence: A Personal Record* London Cape, 1935 P. 57

a fool but deep inside him there was an impulse which was anti-industrial and its best way of expression was through writing. The idea of writing fiction, as it first possessed him was inevitably and inherently alien to the working class life. It meant a rejection of the industrial town and the desolated landscape for the life of art. Before writing a word he knew that it would be like poetry and poetic fiction. And the first novel, *The White Peacock* is really set in woods and fields immediately surrounding the Haggs farm.

Lawrence belonged to the stock from which he sprang. There was no difference between him and the people amongst whom he lived. He had a marvellous understanding of Collier folk, men and women. He knew how they felt about things and what their reactions were. The author of *The White Peacock* is not denying his roots: he is simply creating what he feels a novel should be. He wants that the class distinction which is presented in the novel should be real. It is also true that the family is unconvincing but again it is not for snobbery that he elevates his family to the middle class but to create effects with the fictional family of the novel that would not have been possible otherwise.

Basically, this novel does not present a clash of class on

the surface level but we do find that the spiritual decline of George has certainly to do much with his pursuit of money. He started this pursuit when he was disappointed with Lettie. Of course there is much more which Lettie wants from George apart from the animal attraction. She was attracted towards him for his manliness, his being natural and his being true to human instinct. In the beginning we find George having an earnest desire to marry Lettie and thereby lead a happy and peaceful life.

When Lettie could not be his wife; he married his cousin, Meg. His tragedy only starts after his marriage when he tries to pursue money and is after business so much that he starts neglecting his wife and children. He becomes irritating and blames his wife for not giving him much time and being always busy with her children. This feeling can be found in a more elaborated form in Lawrence's later novel *Sons and Lovers* where the mother is depicted taking more interest in her children as a result of her uncongenial relationship with her husband.

George's family life is ruined because of his very indulgence in business which he opts not as a necessity but because of the setback he received at the hands of Lettie. Once, when George



is in the pub with Cyril where Meg is also present his desire of being rich finds expression.

It does not necessarily mean that Lettie is totally responsible for all his failures and his taking to drink consequently spoiling his life and of his family. It is the result of his coming in contact with money and industry. Lawrence has depicted him as a ruined man, turned into an alien when he comes in contact with the industrial world in the latter part of the novel after leaving the woods :

When we went into tea, he was, as Tom said, 'downcast'. The men talked uneasily with abated voices. Emily attended to him with a little, palpitating solicitude. We were all uncomfortably impressed with the sense of our alienation from him. He sat apart and obscure among us, like a condemned man.<sup>2</sup>

Leslie is successful in winning Lettie as his life partner and there is a tremendous change in his behaviour. Though, Leslie is a son of a coal owner and at the same time has many things in him which can be hated but here he is uprooted from industry and is placed in natural life by Lawrence. This is how he is

---

2 D.H. Lawrence, *The White Peacock* Great Britain Penguin Books 1974  
P 368

introduced in the novel

He had that fine, lithe physique, suggestive of much animal vigour, his person was exceedingly attractive, one watched him move about, and felt pleasure. His face was less pleasing than his person. He was not handsome, his eyebrows were too light, his nose was large and ugly, and his forehead, though high and fair, was without dignity. But he had a frank, good-natured expression, and a fine, wholesome laugh.<sup>3</sup>

Here we are reminded of Lawrence's notion of woman as a reformer of family and society. Leslie becomes an altogether different man when he comes in contact with Lettie. In the beginning he is haughty and very unkind towards George but he is very hospitable to him when he meets him after marriage.

But again, we find that the same Leslie, in the latter part of the novel in the chapter, 'Pisgah' is not much concerned with his family and is busy in his elections and his business matters so much that he even forgets Lettie's birthday. So, it can be inferred that Leslie who begins a life with a change in his attitude is submitting again to his original bent of mind - that is the pursuit of money and George who is destroyed because of his departure.

---

3 Ibid PP 59-60

from the woods is seen struggling hard and achieving nothing

To Lawrence, all orders, systems are equally suspect as mere reshuffling of the modes of a fruitless way of being. He is in search of a new form of consciousness. He sees a terrible error in our modern institutions. For a new form of consciousness, man requires a new notion of the self or in other way, a new self can be created only out of an entirely new consciousness as all the civilisations are founded on dead value, on mental consciousness, the denial of the body and the denial of the 'blood-consciousness'. He is sure it must be destroyed if man is ever to realise his human possibilities. That is why Annable, the game-keeper hates the civilisation and is proud of body and reverts violently to 'Nature' after freeing himself of his unnatural wife, 'the white peacock'

Annable appears for a short duration in the novel but his story is central to the main story of the novel. When he was at Cambridge his father died bankrupt and he was persuaded to be a Parson and he developed a romance with a cousin of the rector. They were married and she gave him a living she had in her patronage. She would not let him out of her sight. But after

three years she was tired of him At first the root of difference was that she would not have children

'You don't know what it is to have the pride of a body like mine But she wouldn't have children-no she wouldn't - said she daren't But she cooled down and if you don't know the pride of my body you'd never know my humiliation'<sup>4</sup>

It went on for above a year then he left her Then he was supposed to have died in the bush She married a young fellow He read an obituary note on himself in the paper she subscribed She herself had written it as a warning to other ladies of position not to be seduced by plausible 'Poor Young Men'

The girl he loved made him hate the very womanhood He goes to the extent of abusing the peacock which comes flapping up the terrace to the churchyard

'That's the very soul of a lady' he said, 'the very very soul Damn the thing to perch on that old angel I should like to wring its neck' <sup>5</sup>

Annable's wife who deserted him was responsible for making him a materialist It was the impression he took after

---

4 Ibid P 177

5 Ibid P 175

reading the obituary on him;

He was a thorough materialist - he scorned religion and all mysticism.<sup>6</sup>

Cyril, the narrator of the novel is impressed by Annable. He has magnificent physique, 'his great vigour and vitality and his swarthy, gloomy face' has a kind of magnetic pull. All the world hate him and for the people of the village he is like a devil of the wood. He hates any sign of culture.

He was a man of one idea - that all civilization was the painted fungus of rottenness.<sup>7</sup>

He passes his days sleeping, and doing some amateur forestry. He thinks about the decay of mankind - the decline of human race into folly and weakness and rottenness. He is very unhappy over this state of mankind. His motto is "to be good animal true to your animal instinct". He keeps himself away from the civilised world and spends most of his time in nature.

'When a man's more than nature he's a devil. Be a good animal, says I, whether it's man or woman'.<sup>8</sup>

---

6 Ibid , P. 173

7 Ibid , P. 172

8 Ibid , P. 156

It can only be attributed to Lawrence's distaste for the industrial life that he has shown the fateful picture of the strike in the mines of Tempest Warren and Com on the question of rearranging of the working system. Unoccupied men are shown loitering in the streets spiritlessly. The condition of the working people is described with sympathy and is against this exploitation of the working people.

There was no rest. Always the crier's bell was ringing in the street, always the servants of the company were delivering handbills, stating the case clearly, and always the people talked and filled the months with bitter, and then hopeless resenting.<sup>9</sup>

Colliers resorted to strike in order to attain their rights which were denied to them in the capitalistic economy where the workers suffer the most. The entire system of the economy is criticised as it gives freedom for the exploiters to flourish. Awakening and unity in the workers resulted in strike. This reflects that they were not paid properly for the work they did since exploitation cannot live for a longer period. So it happened in the case of miners too. They became conscious of the

---

<sup>9</sup> Ibid P 149

exploitation and the very awakening possibly gave birth to a movement which came to demand their rights from the owners of the mines. The working conditions of the mines were worst as men used to work down the pit for the whole day and the risk of life was involved. In comparison to the risk and the hard labour the wages were low and there was no proper welfare scheme for them. Awakening in the mines and other working places contributed much to reforms which were made in the working conditions.

Lawrence was a keen observer of life. He had seen the plight of miners as a son of a miner and his bringing up in such an atmosphere made him realise the shortcomings of the prevalent system of work. In such a system man seems to lose his identity as a human being.

Lawrence while describing the state of men on strike points out that 'the distress was not awful' and the reason for this was : 'men were on the whole wise and well conditioned' <sup>10</sup> It can well be inferred that the people were well aware of the pros and cons of the strike and were prepared to bear with them. The

---

10. Ibid., P.149.

portrayal of the situation is very real to life as all men on strike were not very well conditioned to such a juncture so there were also those who suffered because of the strike in the mines of Tempest Warren and Com. The fact that the schools gave them breakfast and well to do people provided tea suggests the cooperation of the general masses for the cause of the miners. The demands of the men on strike were justified and were within the reach of their employers. The general support brings out this fact and points to the exploitation of the working people.

As a whole, the atmosphere was gloomy and the people around were sympathetic towards the miners. These miners loitered on the street at Nethermere, passed pungent remarks on Lettie whenever she passed by. These biting remarks made her debate with Leslie, the owner of the mines. Lettie believed in the democratic views which she had inherited from her mother. Through Lettie, Lawrence has tried to bring the point home that capitalist monopoly tends to mar the social welfare of the society as a whole. This point is elaborated in detail in the latter part of the novel where George is made to represent the common people's cause. Apparently, it seems that George's joining the



Labour Party has to do with his ego - opposing the party in which Leslie was. But at the deeper level George is representing the general people and giving voices to their problems. Here, he becomes the mouthpiece of Lawrence decrying the mechanisation of the work.

The discussion on the nationalisation of industries between George and Leslie does not lead to any conclusion since Leslie is a conservative, an advocate of machinery and George a thorough socialist. It seems that the novelist has deliberately made Leslie look foolish while discussing these issues, and made him look small in stature before George. In one of her letters, Lettie writes to Cyril:

The men all around were jeering and muttering under their breath. I think Leslie is not very popular among them, he is such an advocate of machinery which will do the work of men. So they cheered our friend George when he thundered forth his replies and his demonstrations.<sup>11</sup>

George's support to the Labour Party in election is a kind of hatred for the conservatives who support capitalistic set-up.

---

<sup>11</sup> Ibid. P 337

The Labour Party supported workers and believed in socialism. At one level it seems that one of the concerns of the novel is to provide a debate on capitalism and socialism. Not only the issue has been discussed at length but the characters of the novel are also made to adopt either of these in their practical life.

The strike of the miners came to an end not because their demands were met but they could no longer continue it for obvious reasons. Consequently a compromise was sought and Lawrence quite convincingly says, 'It was a gentle way of telling them they were beaten' <sup>12</sup>. Compromise was the middle of the road option to their demands as the labourers turned spiritless and frustrated during the course of the strike and before the frustration started showing to the owners of the mines the wise leaders came up with the compromise as measure of 'consolation'.

The hatred for the pit seems to be deeply rooted in almost all the characters of the novel who are made to possess the awareness of the world in which they breathe. Cyril the narrator of the novel, summarily refers to the houses backing up against the pit-hill as 'the ugly rows of houses'. Blackness and

---

12 Ibid P 150

soot further highlights this point of inherent distaste for this atmosphere. The garden in the centre is made to look on to a row of 'evil little ash pit-huts'. Even the roads of the place are described to manifest the effect of the coal mines and are 'trodden over with a crust of soot and coal-dust and cinders' This description of the place in the middle of nature surrounded by woods seems to be deliberate. It can also be inferred that the author is preoccupied with the hatred of the very industrial set-up. But at the same time he is apt in describing the shortcomings of the industrial life.

The miserable condition of the London outcast is graphically described by the novelist in the chapter, '*Motif of Suffering*'. These outcasts having no house of their own are born to sleep on the pavements in the open. It might be the result of the migration of population from countryside to the city in the hope of getting employment. Even those working may not be so well paid as to accommodate themselves properly thus sleeping on the road side, under the bridge and in the abandoned places. George and Cyril see these wretched sleeping in a row under the Waterloo bridge :

...their heads to the wall, their feet lying out on the pavement : a long, black, ruffled heap at the foot of the wall.<sup>13</sup>

They are described as a 'worthless parcel' lying there and the most pitiable sights are of the men having nothing to cover themselves with in the cold, only wrapping their legs with newspapers for a little warmth. This sight of the men in such a pitiable condition certainly brings before us the darker aspects of the industrial life in general and of the lower class in particular who are the main victims of the social inequality. A similar fate emerges out of the description of the woman who was asleep in the chair outside in the blackness of the rain :

...while the water trickled and hung heavily at the ends of her loosened strands of hair. Her hands were pushed in the bosom of her jacket. She lurched forward in her sleep, started, and one of her hands fell out of her bosom. She sank again to sleep.<sup>14</sup>

These may not be the exceptional cases but the scene is common where capitalism with its attendant in industrialisation

---

13. Ibid., P.321.

14. Ibid., P.321.

has taken its roots. The number of underdogs is so high that they become a usual sight hardly to startle any local onlooker. In industrialised societies the chances of unequal distribution of money are higher. The poor become poorer and the rich flourish. In *The White Peacock*, the class difference is presented with minute details as to how the class difference affects the behaviour of people with their neighbours. Alice's husband worked in the office of some iron foundaries and was put up with Alice in 'a dirty little place in the valley' a mile and a half from Everwich. Since Alice was a wife of the superior clerk she had to maintain a distance from the working people and as a result she had practically no friends. This theme occurs again and again in the novel in one form or the other. The purpose may be to indicate the class difference which is the common scene in the modern society. Sometimes this class difference leaves a man all lonely and friendless.

The novel also portrays the feeling of remorse and sadness due to migration, leaving one's own place where one is born and brought up. This may be the case of the fall out of the industrialisation and may well bear affinity with a modern-day syndrome which the Brazilian psychologist D'Costa aptly refers

to as narcissistic panic. Men as these are without any cultural referent and they find it difficult to associate themselves with any roots specific to their own cultural heritage. This class people often always emerges before us as a rootless, cultureless set having nothing whatsoever to fall back upon. George is 'afraid of the town' and everything is foreign to him except the valley of Nethermere. Cyril realises the loss of the charm which they had in their childhood in Nethermere. It is the feeling of utmost love with the place where they played during their childhood. The pain of leaving the surroundings, people and the way of life was much more than can be expressed through words. The valley of Nethermere attains the status of a whole nation for them and anything which was taking them away from this land was certainly going to be disliked by them, be it money or future prospects of a good living. It was like sending each one of them 'into separate exile'.

One of the setbacks of Industrialisation which has come to the forefront is man's preference for the things logical and a disregard for the emotional one. In the chapter, 'Strange New Budding' snowdrops become a symbol of tears and at times

knowledge which we have lost. To Lettie they seem like something in fate. But Leslie having all reason is not able to see any hidden meaning in them. For Lettie, snowdrops are the part of knowledge which is needed for human being. 'Leslie diverts saying 'don't trouble with fancies'. His inability to see beyond the surface is the characteristic of the modern man, his complete denial of the things mystical - a wisdom in which he is a complete failure.

Lawrence indirectly shows a kind of dislike for the things attached to the entire industrial set up. In the chapter, 'The Scent of Blood' stillness of the evening is broken by the engine of the coal mine thus having a negative role in the serenity of the place. And at other place the baby chair in the chapter, 'A New Start in Life' shows a girl baby strapped in it. The baby chair may also mean a device or better a contrivance too difficult for the small boy to handle. The chair has been referred to as 'wretched'. This initial hatred of the machine by Lawrence goes a long way in making him a hater of the industrialisation in general.

The hooters of the mines and work places are made to inform about the dawn of the New Year in the chapter, 'Puffs of Wind in the Sail' placing the monotonous crowing in the

favourable light as the chimney has a positive role in the beauty of the evening in the chapter, 'Kiss When She is Ripe for Tears', - 'beautiful tapering chimneys marked in black against the swim of sunset'.<sup>15</sup>, but underneath is hidden the sordid reality of workers who performed their duties in the night irrespective of the coming new year.

Annable's wife has sent her boy of thirteen for farming and not allowed him to work in the pits. This is deliberate portrayal of the difficult and dirty work in it and a kind of hatred for such a work. In the chapter, 'The Inspired Moments' Lettie was only teasing Leslie by playing the piano neglecting him in one of his visits to her place. His going away from the place in anger was but natural. He did not come for the next few days. Marrie informed her about his going to Yorkshire where new mines were being dug. Lettie felt upset and at that point the description of coal mines only contributed to its dislike by Lettie. Coal mines become a symbol of some negative force which has taken Leslie from her though for a short duration. This deliberate portrayal of the industrial set-up is the result of Lawrence's innermost dislike for such a set-up.

---

15. Ibid., P.209.



He was of the opinion that the modern civilised life has nothing in store for the man to offer. It has made man hollow and devoid of human values. This industrial civilisation has reduced man to a mere tool and the human race has fallen into folly and weakness. Man has lost his direction and aim of life. He is merely following the money and is struggling hard but in reality is not getting the peace of mind and happiness. He has become so confused that he is not able to make any distinction between money and happiness. He has lost interest in his family as a result of his being extremely busy in pursuit of material prosperity. Modern industrial life is characterised by unhealthy colonies and unhygienic working condition and nuclear families with anxiety and depression.

*Chapter-Three*  
**SONS AND LOVERS**  
**&**  
**SELECTED SHORT**  
**STORIES**

*Sons and Lovers* is among others, a social study of the life of miners. Though it is not a social novel but it deals with the industrialisation and its effects on human beings often in clearly stated terms and at times in the form of underlying currents. Even quite late in its composition Lawrence himself refers to *Sons and Lovers* as the 'colliery novel'. It seems that the original idea was a well made story of the colliery life as the beginning is full of details regarding the mining countryside and the people who inhabit it. Sex and alcoholism, religion and brawling; learning and social ambition, even art and nature may all be types of escape from the mines which Lawrence quite graphically presented in the novel. The mining countryside is shown to have a negative impact on the lives of the people, busy in their work paying the least attention to the basic needs of emotional life.

The novel presents the best picture of industrial working life of England. The people presented in this novel have this mining atmosphere in their subconscious though some escape this mining countryside in order to live a life of emotion and feelings but are all like Paul, 'Prisoners of industrialisation'. This mechanisation of the age has entered their being and their behaviour.

has become something of a tool in the whole industrial set-up

The degradation of man as a mere tool has been the net result of this negation to his basic emotional life. The march of civilisation has reduced man to a mechanical instrument devoid of emotions and he is unable to establish any fruitful relationship with his fellow beings and society as a whole. Lawrence has described two stages of the industrial development and its effects on human beings. The first being the small scale quasi-paternal system which still allows some scope for human feelings and genuine human relationships and the second being the one suppressing these by huge mechanistic organisation that inevitably negates the life of men who are engaged in them.

The life of the mining countryside offers nothing to vital instinctive, unambitious Walter Morel except the pit and as a result he is entrenched in a much disturbed family life and the public house. To Gertrude, his wife with her intelligence and longing for refinement, it offers nothing but the Chappel and the hope of getting into the middle class through her children if not through her disappointed husband. Their marriage therefore 'after the first flash of passion has died down', can be nothing but a sterile conflict. This is Paul's heritage. His neurotic refusal

of the life engendered in him is the direct result of his parent's failure which in turn, is partly the result of the pressure of an inhuman industrial system

The life of miners toiling hard in the pit throughout the day is at first loved by Gertrude before her marriage because of the risk involved in it. And the courage and gaiety shown by the miners is enough to consider it noble. But Walter considers it living like a mice, 'there's some chaps as does go round like moudiwarps'<sup>1</sup>. He realises the pathetic condition of miners who are made to work very hard in the pit. The novel obviously does not present a study of a man who is ill-tempered or has the habit of fighting in the family. There are instances where we find him very considerate, jolly and full of life. He patches his moleskin pit trousers himself considering them too dirty and too hard for his wife to mend. Though he is jolly while working or doing household job, sings while making fuses, but deep inside him the effect of the darkness of the mines can be seen in his life which threatens the placidity of his family life. It can be inferred that the industrial set-up looking from a distance can give a look of

---

1 D H Lawrence *Sons and Lovers* Chancellor Press London 1983 P 19

loveliness but it is mere drapery and is underneath full of darkness.

Though, Morel is very steady at work but his being blab-mouthed and a tongue wagger has made him a hated person before the authorities of the pit in which he works.

He has nothing but to abuse the pit-manager. The pit-manager has been a boy along with Morel; they more or less took each other for granted. Consequently, Morel comes to have a worse earning gradually.

The mining countryside has been described by the novelist as having a bad impact on society and also the atmosphere of the place is badly affected by smoke and dirt of the pit. Chimney and smoke become the symbol of the industrial set-up having an ill-effect on human beings. The description of the village Bestwood which was there some sixty years ago is quite significant since it points out the inherent disgust of the author for these surroundings. Pits have all the more of it. The colliers and the donkeys going down to the pit have been referred to as ants into the earth symbolising hard work and a big number :

And all over the countryside were these same pits,  
some of which had been worked in the time of

Charles-II, the few colliers and the donkeys burrowing down like ants into the earth, making queer mounds and little black places among the corn-fields and the meadows.<sup>2</sup>

The 'Hell Row' which was the block of 'thatched bulging cottages' was burnt down some sixty years ago. On that site later on Carston, Waite and Co. built the Bottoms to accommodate the regiments of miners. Here the novelist much emphasises the cleansing of the dirt by the burning of the Hell Row than on the destruction of a habitation.

The Railways have always been referred to as a part of industrialisation. Man's movement from the place of his emotional attachment has been responsible for snapping the tie and to make him an alien to his people and place. Once, Morel in his drunken state, pushes his wife out of the house in the cold while she is panting and half weeping from the stress. In the garden the rose bush smell, sweet, simple and reminds her of the morning and sunshine. But, she wants to sleep and there is no noise anywhere except the 'sound of a train like a sigh, and distinct shouts of men'. Here, the sound of the train becomes the

---

<sup>2</sup> Ibid , P 1

symbol of her state of mind, her being forlorn and sick.

Working inside the pit becomes the symbol of alienation from the rest of the world. It has been referred to as a heart-breaking job which will not be finished while the world stands. After working hard in the mines, Morel finds comfort outside the pit. The natural surroundings seem to give him pleasure and he enjoys rains and looking over the fields. Lawrence has made Morel say again and again of his fatigue in order to emphasise the hard labour required in the pit. "You don't know what it is to be tired, as I'am tired".<sup>3</sup> His tiredness is very much emphasised in the novel. Even the illness of his wife is not a thing which he can care before his own tiredness :

The fact that his wife was ill, that he had another boy, was nothing to him at that moment. He was too tired; he wanted his dinner; he wanted to sit with his arms lying on the board; he did not like having Mrs Bower about.<sup>4</sup>

A man coming back from the pit would certainly be in need of a drink which is also approved by the clergyman, Mr Heaton, who visits Mrs Morel very often. Morel is justified in his point

---

3. Ibid., P. 35.

4. Ibid., P. 34.



when he says 'a man as comes home as I do's too tired to care about clothes'. Mrs Morel can easily be seen hating his unsophisticated behaviour as he ate his food in the most brutal way possible and pushed all pots to lay his arms on the table. She is not the only sufferer at the idea of her husband sitting in the pit-dirt working and then not coming home and washing but to drink on empty stomach, '... she never suffered alone anymore the children suffered with her'.<sup>5</sup> The state that everybody in the house waiting for a man on dinner who is sitting in a pub drinking, is the most pathetic. Most of the time Morel is presented with such a negative force that the life of colliers becomes a life easily hated by everyone. The impression is of a man not caring at all for his family and just doing whatever pleases his own self. The hatred of colliers in general can be inferred from the portrayal of the father as seen by his son, Paul :

The Collier's small, mean head, with its black hair slightly soiled with grey, lay on the bare arms, and the face, dirty and infamed, with a fleshly nose and thin, paltry brows, was turned sideways, asleep with beer and weariness and nasty temper.<sup>6</sup>

---

5. Ibid., P. 54.

6. Ibid., P. 55.

Paul is usually sent to the office on Fridays to receive the money which is a difficult job for the boy as the office is always packed with colliers. Many colliers who met him on the way to their houses are known to him but he can not recognise them in their dirt : 'And this was a new torture to him'<sup>7</sup>. The blackness of the colliers' faces becomes the symbol of hardship and darkness in the life of these workers. Morel always loved the sunny morning but 'he had gone to pit to work, and to be sent home again spoilt his temper'<sup>8</sup>. People working in the pit throughout the day can hardly be familiar with the life outside. Only in the night they have a chance to come out and see, 'you live like th' mice, an' you pop out at night to see what's going on'<sup>9</sup>.

Working in the pit is full of danger and life is at risk everytime. Accidents in the pit are usual when a person is heedless and careless of danger. Morel is dreadfully smashed when a piece of rock falls on his leg and is hospitalised in Nottinghamshire. These calamities further add sufferings to the life of miners. There is no hospital at the mines. The injured

---

7. Ibid., P. 61.

8. Ibid., P. 66.

9. Ibid., P. 19.

colliers are taken to Nottingham some ten miles in a slow ambulance through granite setts at tinder hill which would jolt anyone to bits. The careless attitude of the authorities of the mines towards the miners is reflected when Morel meets an accident and is shifted to the hospital in Nottinghamshire.

The atmosphere of Jordan's Surgical Appliance Factory is described as gloomy and desolate. The workplace is the building of three stories having much less light than required. It can be a very commonplace example of the working conditions prevailing in most of the factories in the time of Lawrence. A kind of disappointment is noteworthy while describing the place :

Also there was a corresponding big, oblong hole in the ceiling, and one would see above, over the fence of the top floor, some machinery; and right away overhead was the glass roof, and all light for the three storeys came downwards, getting dimmer, so that it was always night on the ground floor and rather gloomy on the second floor... It was an insanitary, ancient place.<sup>10</sup>

The basement of the building where the workers take their meal and evening tea and Paul even his lunch is also marked

---

10. Ibid., P. 82

with a kind of gloom and desolation. Men working in it are shown to have an ugly haste and slovenliness in their talking with which they eat their meal. This haste is the result of the cellar and the trestles — they affected them. Paul, who is working in the factory is described as pale and tired after spending the complete day there. He leaves his home early, before seven and is back only about twenty past nine.

The novel presents a complete picture of the miner's life. Morel's family is made to represent the tough life of miners who after working hard could only live a life of poverty. Their going to office on a particular day as Morel on Fridays to collect the money, their going to the public house, if the earnings were not too small, are traces of their being happy and full of life.

The tragedy of Morel's family starts from the incident when he cuts open his wife's forehead, in a state of drunkenness with the drawer which he flings at her. Paul is in her lap and blood from the wound drips on the baby's hair. This additional tie of blood which Paul shares with his mother is set over against his connection with his father. In drunkenness Morel demands a civilised behaviour from his wife. But he is very considerate

whenever somebody is ill After the incident of the drawer that hit Mrs Morel he is very ashamed

Nothing, however, could prevent his inner consciousness inflicting on him the punishment which ate into his spirit like rust, and which he could only alleviate by drinking <sup>11</sup>

Children are brought up in an atmosphere which is full of hatred of the parents for each other They are afraid all the time of the fight which is routine in the house, 'The children breathed the air that was poisoned and they felt dreary '<sup>12</sup> The result is the mechanical, destructive love of Paul for his mother and his love for Clara can also be said to be fatal one Some mechanical effort spoilt their loving 'Their loving grew more mechanical without the marvellous glamour '<sup>13</sup>

Lawrence visualises that the industrial set-up in general has put an end to natural instinct of man This theme is incorporated in details in the novel especially in the relationship of Paul with the girls he met In spite of Paul's close tie with his mother and his hatred for his father's frequent brutality an

---

11 Ibid , P 40

12 Ibid P 40

13 Ibid , P 262

unconscious interest in his ways of life lingers in him. He is aware of the vague, unrealised but potent ties with the mining village that his mother hates. Once, he finds the pit 'wonderfully beautiful' while the said phrase is used for the world in general by his mother

'The world is a wonderful place', she said, 'and wonderfully beautiful',  
 'And so's the pit', he said. 'Look how it heaps together, like something alive almost - a big creature that you don't know' <sup>14</sup>

Later on, when Paul becomes the actual agent of his mother's fulfilment, there starts the disintegration of his essential being. This kind of powerful, sterile, obsessive and mechanistic love which he has for his mother becomes a major hurdle in establishing any meaningful relationship with either of the two girls he met namely Miriam and Clara.

Paul's inability to have a fruitful relationship with Miriam is also due to the fact that he wants impersonal love, which is one of the characteristics of modern man, and she offers a kind of spiritual love which he never expects from her. Mrs Morel wants

---

14 Ibid, P 96

Miriam to attract Paul physically and leave Paul's soul for herself. Miriam's failure to attract Paul physically has led to her defeat in spiritual conflict. She is not able to lose herself in any simple pleasurable occasion. Later on, Paul seeks the impersonal love from Miriam 'the great hunger and impersonality of passion' and Miriam decides to submit herself religiously as if to a sacrifice.

Paul finds the relationship with Clara rather wholesome, after his affair with Miriam. Thus, Paul receives the impersonal love he needs. But Clara too, seems to be dissatisfied with the impersonal love like Miriam and wants to take hold of Paul and to possess him. She wants to love him at Jordens factory in daytime. She presses for personal intimacy but he shirks away from this, saying 'love making strifle me in the daytime'.

This disintegration is soon followed by a fight with Dawes. Afterwards, the affair with Clara does continue but only on the mechanical plane; for Dawes has fought with the desperate strength of a man who wants his woman back, and Paul, does not want the woman badly. Later on, he brings the husband and wife together. Since Clara is really in need of her personal, daytime lover, she agrees to the reunion.

The loss of vital life as a result of the mechanisation of man is bound to result in a meaningless and frustrated sexual experience. One immediate result is that the women are sought for mere bodily pleasure. We come across this phenomenon working in the relationship of Paul with these two women. Physical aspect of relationship can not be experienced unless men and women had a vital and meaningful life.

Mrs Morel's keen commonsense and her strength dominates the family. The children unquestioningly accept her values and hopes for success. William, the eldest son follows the path which Mrs Morel has set for him. He works with a London based shipping firm and lives like a 'gentleman'. It is the result of her mother's persuance that he has gone away from the mining countryside.

Mrs Morel starts thinking about her children as a means of future economic security. When William gets a job he gives her 'the sense of relief, providing her at last with someone to turn to if Morel failed'.<sup>15</sup>

At the age of fourteen Paul is sent to look for a job by his mother. While searching through the newspaper advertisement

---

15. Ibid., P. 54.



he cannot share his mother's high hopes for he knows with sure intention that even if he did escape the mines he would still be 'a prisoner of industrialism'. He feels very much attached to the surroundings and it seems to him as if his freedom in the valley is on the brink. Mrs Morel is very happy when he is successful in getting a job in a surgical supply house.

The living place of the colliers is described with hatred by the novelist. Even the name, 'Hell Row' bears testimony to this hatred. The names, Bottoms and Hell Row become symbolical of the state of people living in it. The actual condition of the people residing in the Bottoms that was 'so well built and looked so nice' is quite unsavoury because their kitchens open to that nasty alley of ash pits. Mrs Morel is not at all anxious to move to it when she comes from Bestwood, but she enjoys a kind of supremacy as she has the end house in one of the top blocks. But she shrinks from the first contact with the Bottoms women as she considers herself a bit superior to the women over there. And she could not adjust herself throughout her life in the atmosphere of the Bottoms.

Mrs Morel has again been presented suffering because of

the present conditions of poverty and ugliness and meanness which the mines had provided her and her family. It is very much suffocating for her to bear and there is no hope for future :

And looking ahead, the prospect of her life made her feel as if she were buried alive.<sup>16</sup>

Mrs Morel is not at all satisfied with the kind of life she has. It is only for her children that she is struggling with poverty and ugliness and meanness. The novel further presents an extensive study of the family life of the industrial working class. Mrs Morel lives only for the sake of her children in the hope of doing something better for them. 'And all the time she was thinking how to make the most of what she had, for the children's sakes.'<sup>17</sup>

Though the miner like Morel is supposed to provide everything - food, clothes, club, doctors and every necessary thing and about thirty shillings a week but in reality he makes his wife pay his debts from the money he gives her. He always takes from her money for drinking.

Earnings of the miners are not enough to give a satisfactory life style. There are instances in the novel that these miners

---

16. Ibid., P. 16.

17. Ibid., P. 16.

resorted to strike in order to obtain their rights from their employers. The system which is highlighted in the novel is found lacking totally in human considerations. The miners' strike is also described in detail in the earlier novel, *The White Peacock*. It can well be inferred that this practice has been quite usual in the system where the employers turn a deaf ear to the demands of the employees. The industrialisation in its wake has made employers to be governed only by the material constituents. The working conditions apart there is no security of job and money in the system. Morel is given a poor job after the accident which he has got while working in the pit, 'His father [Mr. Morel] getting an old man, and lame from his accidents, was given a paltry, poor job.'<sup>18</sup>

It is reflecting on the exploitation of the working people. Moreover, it is the neighbours and the people of the colonies who help Mrs Morel in her work and give something when Morel falls sick. These are the traces of love, affection and caring among the colliers who live together and help each other in the hour of crisis. The Morels hardly manage the money required for the

---

18. Ibid., P. 195.

treatment of Mrs Morel though Paul works as a clerk at the Jordens factory

The wagons which the engine took up for loading coal and the empty trucks become a rough measure of money which would be earned by a miner at week ends. During summer the pits are slack. The shadow of sadness on the faces of women, children and men tells of their poor economic condition.

The machines have reduced man to a mechanical creature stripping them off the warmth and dynamism essential to human nature. The loss of warmth and dynamism is symbolically treated in the life of Morel. His inability to form a meaningful relationship with his wife is in one way the result of his being in close contact with the machines. He becomes machine-like behaving in such a way as to be regulated by the material things of life alone. When Paul's painting gets the first prize and is sold for twenty Guineas, it adds happiness and money to the whole family. For Mrs Morel it is more than the prize and the money. But Morel's approach is totally based on the money they are going to get out of it.

Mrs Morel does not reject him outrightly. She wants him for herself as a husband. When Morel is taken ill she wants him

not only for economic reasons but also for her own self :

Now he felt seriously ill, and Mrs Morel had him to nurse. He was one of the worst patients imaginable. But, inspite of all, and putting aside the fact that he was bread-winner, she never quite wanted him to die. Still there was one part of her wanted him for herself.<sup>19</sup>

He is like a happy machinery of the house in the sense that he is the bread winner of the family. He is completely shut out from all the family affairs. This denial of life is due to his inability to respond to the warmth of the family life. It is not that the members of the family or Morel himself does not like to indulge in any conversation but it is very difficult to carry on because 'He had denied the God in him.'<sup>20</sup> He is in his self when working with his own people in the pit or mending, cobbling some thing at his home. Men working with machines are also described in the factory of Jorden where Paul is a clerk. Paul too enjoys seeing his fellow clerks at work to the extent of 'The man was the work and the work was the man, one thing, for the time being.'<sup>21</sup>

---

19. Ibid., P. 43.

20. Ibid., P. 55.

21. Ibid., P. 89.

The habits of the work place have a direct bearing on the workers. Even the minute details of the miners' life are given through Morel - his habit of taking only two slice of bread and butter to the pit, or taking cold tea without sugar or milk in it. These habits of the pit persist in his family life also. He prefers the candle lit even in the daylight while trying to read the newspaper at his home. His manners do not change even in the house and are the same as in the pit with the colliers. The denial of vitality and warmth has made him an ugly irritant to his children.

He seemed to take a kind of satisfaction in disgusting them and driving them nearly mad while they were so irritably sensitive at the age of fourteen or fifteen <sup>22</sup>



'The Woman Who Rode Away' can be read as a story symbolising the annihilation of the consciousness of the Western civilisation. The husband, in the story has become an appropriate

---

<sup>22</sup> Ibid , P 90

symbol of 'white' consciousness to the extent that his wife becomes a mere possession without any being of her own: 'He was jealous of her as he was of his silver-mine : and that is saying a lot. '<sup>23</sup> He keeps her in a kind of slavery, in the prison of his 'walled-in' house, treats her as a thing or rather a commodity instead of a person, consequently her 'conscious development has stopped mysteriously with her marriage'.

It is the 'white consciousness' of the Western civilisation which is represented by the husband and it is this which is responsible for destruction:

The power to adapt combined with idealism has a great potential for destruction. And this combination, manifested in the husband, is a suitable symbol for civilization which exploits natural and human resources and when they run out adapts itself, finds new resources. "<sup>24</sup>

The husband is not consciously destroying her, he does not want to manipulate her: 'He was a man of principle and a good husband.' But still she seems to lose her being. Same is the

---

23. D.H. Lawrence, "The Woman Who Rode Away". *The Complete Short Stories of D.H. Lawrence*, 3 vols. II, London, Heinemann, 1955, P.547.

24. Laurence Steven, "'The Woman Who Rode Away' : D.H. Lawrence's Cul-De-Sac", David Ellis and Ornella De Zordo, eds, *D.H. Lawrence Critical Assessment*, 4 vols. III, East Sussex, Helm Information, 1992, P. 534.

case with silver mine, he thought, it would provide jobs for Mexicans, raise their standard of living. But the mine makes people totally dependent on it and when the silver runs out, the town dies : 'thrice-dead little Spanish town forgotten among the mountains.'<sup>25</sup> The will of the husband based on ideal, good principles manifests death for those around him.

The actual enemy in the story is the 'white consciousness' which strips people off their autonomy and turn them into objects. Lawrence has seen how life has come to be determined by ideals and abstractions only, making the universe a colossal mechanism.

The husband has never been real to her, neither mentally nor physically. The description of the husband implies a kind of impotence in contrast to the Indians - 'darkly and powerful male'. Her marriage could not be successful as her husband only loved work, and marriage was a part of his business. As a result she gets attracted to the mining engineers and then to wandering tribes, the timeless and mysterious Indians of the mountains.

It is the husband who should undergo annihilation, however, Lawrence makes the woman the sacrifice. But she is only a

---

25. D.H. Lawrence, "The Woman Who Rode Away", *The Complete Short Stories of D.H. Lawrence*, 3 vols. , II, London, Heinemann, 1955, P.546.



victim who has been sacrificed at the altar of her husband's will :

Lawrence's personal history with domineering and self-conscious women provided him with symbols of this consciousness... As Lawrence's frustration with Western civilization grows, his hatred of women increases, whether they deserve it or not .<sup>26</sup>

Western civilisation as seen through the husband is not withering but is adapting itself to continue its exploitative life. The husband is not in harmony with nature. He has securely isolated himself from nature and created his own little 'paradise' : 'the walled-in, one-storey abode house, with its garden inside, and its deep inner veranda with tropical climbers on the sides.'<sup>27</sup>

Fergusson, the doctor in the story 'The Horse Dealer's Daughter', who sees the microcosmic town as ugly and alien is himself infected with ugliness and alienation. He indulges in his work as a mechanism for 'reducing down' the life that is in him : 'It wore him out, but at the same time he had a craving for it.'<sup>28</sup> Lawrence believes that such masochistic use of work against the pleasure principle springs from repression that lies

---

26. Laurence Steven, "The Woman<sup>Who</sup> Rode Away" : D.H. Lawrence's Cul-De-Sac', David Ellis and Ornella De Zordo, eds, *D.H. Lawrence Critical Assessment*, 4 vols, III, East Sussex, Helm Information, 1992, P. 540.

27. D.H. Lawrence, "The Woman Who Rode Away", *The Complete Short Stories of D.H. Lawrence*, 3 vols, II, London, Heinemann, 1955, P.546.

28. Ibid., P. 449.

at the heart of industrial civilisation. The excitement felt by Fergusson is a perverse gratification in his own self-destruction, while his illusionary 'freedom' to exploit the life of those around him is a symptom of alienation. Lack of integration between self and community, nerves and senses, has brought him to the verge of breakdown.

There is a combination of fascination and repulsion in Fergusson which keeps him in the blackened district and its sensual workers. He condemns the 'hellish hole' which he has chosen to live in and at the same time finds its rawness quite exciting. This is the symptom of his being alienated and a divided being.

Fergusson's neurasthenia is intensified by daily contact with miner and iron-workers who live unconsciously from the lower centres of being. His self-conscious absorption in their otherness is a form of exploitation that merely affirms his own alienation and seems bound to increase internal friction to the point of disintegration.<sup>29</sup>

Fergusson's workaholic lifestyle disguises his restlessness and dissatisfaction. He has chosen the squalid conditions of the working people and lived as a 'slave to the countryside' but his

---

29 Jack Stewart 'The Horse Dealer's Daughter' David Ellis and Ornella De Zordo eds *D H Lawrence Critical Assessments* 4 vols III East Sussex: Helm Information 1992 P. 518

close contact with the 'powerfully emotional' people is frustrating because he comes close without making any real connection or 'exchanging any real healing'. His personality needs an integration which to be fulfilled in his coming close to the horse dealer's daughter.

Mabel, the horse dealer's daughter is oppressed by her three brothers : she does the dirty work in the household while they call her 'the sulkiest bitch that ever trod.' Later on, she is rescued from her suicidal attempt by Fergusson, the doctor. It is followed by a commitment made by him. Mabel's personal trauma is beautifully interweaved with the backdrop of an industrial wasteland : 'It was a grey, wintry day, with saddened, dark green fields and an atmosphere blackened by the smoke of foundries not far off.'<sup>30</sup> Psychological, spiritual and industrial dimensions fuse together in the story to give a feeling of deathly alienation which is the result of industrial set-up.

In the story, 'Sun', Lawrence has presented a more detailed account of a businessman's emotional state. In comparison is the uncomplicated directness of the peasant's passion which becomes a devastating comment on Maurice's embarrassed

---

30. D.H. Lawrence, "The Horse Dealer's Daughter", *The Complete Short Stories of D.H. Lawrence*, 3 vols, II, London, Heinemann, 1955, P.447.

self-consciousness. Lawrence has dramatised his feeling about the necessity of physical and emotional exposure and at the same time presented the evil of 'civilized' inhibition. He has emphasised the desire awakened in Maurice by the prospect of his sun-tanned wife as well as his fear of this novel feeling. The shock to his mercantile mentality is so severe that he fears a collapse of his normal self-control. He was so terrified, that he felt he might give a wild 'whoop of triumph and jump towards that woman of tanned flesh'.

The bond between the peasant and the solar life-force becomes conclusive since Maurice is presented as sunless and self-conscious and Juliet speculates about the possibilities of coming close to such a man, as the peasant.

In 'The Blind Man', Lawrence takes-up the theme of the emotional isolation of a wounded veteran of the Great War, Maurice Pervin. Though, he lives with his wife, Isabel and has adapted well to his handicap, his wife invites an old friend of hers to stay with them. Bertie Reid, the friend who comes, is a lawyer, dry and intellectual. Maurice is strongly attracted to him and believes that they have struck to a close friendship. But Bertie is terrified by the intimacy that Maurice has forced upon him because Bertie is too over-developed, too mistrustful of his own

feeling, to make a suitable companion for Maurice. Whereas, Maurice is described as very 'sensitive to his mental slowness'. He is in a way opposite to Bertie, whose mind is much quicker than his emotions.

The debased status of the girls who worked on the tram cars as conductors is presented in the story 'Tickets, Please'. The opening paragraphs itself is symbolical of their social and emotional state. The route of the trams is described with a kind of hatred. The 'black industrial countryside', the long ugly villages of workman's houses, smoke and shadow fill the mind with agony. The terminus is the last little 'ugly place of industry'. The miners travel from village to village for a 'change of cinema, of girl, of pub'.

The inspector, John Thomas Raynor, who 'flirts with the girl conductors in the morning, and walks out with them in the dark night', hates becoming an all-time lover to any of the girls. He is not interested in establishing any permanent kind of relationship. Annie, the tram conductor is flirted by him but this time it becomes very difficult for him to get away. The girls pressurise him to choose one among them to marry. They push, beat and bruise him. The game holds up a mirror to the women's

debased status as market commodities. John Thomas has transgressed the basic code of sexual market 'by sampling and soiling all the wares then refusing to buy, to pay the price of marriage.'<sup>31</sup>

Lawrence has depicted how man has become emotionless in his pursuit of money, the pursuit being the by-product of industrial ethos. The story, 'The Rocking-Horse Winner' deals with the problem of money which haunts the person and consequently makes him a slave to the extent that his life becomes unbearable. Paul, the protagonist, sacrifices his life for the sake of bringing money to the house. The house whispers, 'There must be more money.'

The woman responsible for Paul's sacrifice is his own mother who seems to love her children but in reality she cannot feel love for anybody. She married for love and love turned into dust and meaninglessness. Her husband with his small income is not able to meet the expenses of keeping the social status of the family, superior to the neighbourhood. Even she herself has tried for money by her art of sketching but it does not help much, 'She so wanted to be first in something, and she did not succeed,

---

31. Kiernan Ryan, 'The Revenge of the Women: Lawrence's "Tickets, Please",' David Ellis and Ornella De Zordo, eds, *D.H. Lawrence Critical Assessment*, 4 vols, III, East Sussex, Helm Information, 1992, P. 509.

even in making sketches for drapery advertisements'<sup>32</sup>

So, the house comes to be haunted by the need of more money. From all over the house this whisper seems to come and 'even the doll and foolish puppy can hear it.' The boy, Paul asks his mother the reason of their being poor. The mother tells him that it is because of his father being unlucky. The realisation that his father is not lucky and in turn his mother has none, makes him command his rocking horse to take him where there is luck. Paul is sure that his riding on the rocking horse serves the purpose. Paul puts money on the horse who is expected to win the race. About his knowledge of the winning horse in the race Basset says, "It is as if he had it from heaven " Paul is destroyed in bringing money to his family in one of his ridings when he falls to the ground with some brain fever and ultimately dies.

The story is about the evil of materialism, about the boy's destruction by the pressure of marital discord of the parents. It becomes a remarkable economic exploration of the family that chooses money instead of some more stable value, that takes money as its nexus of affection. The boy pays the price for not

---

32 D.H. Lawrence, "The Rocking-horse Winner", Diana Trilling ed *The Portable D H Lawrence*, New York, Vicking Press, 1954, P 159

really understanding the deceitful craving of the mother. He treats concealed illness of the spirit as it can be cured by money. The mother's obsessive fascination with materialism is a substitute for a dying marriage and the son's effort is in the hope of bringing peace to the family. The mother and the father have withdrawn their emotions from the family and have committed their lives to money and to 'luck'. Thus, it is Paul's attempt to bring money into his control by absolute knowledge, by compacting evil which destroyed him.

The money has no real use and it becomes clear in that crucial scene where Paul sends the birthday present of five thousand pounds to his mother hoping to alleviate her problems, to relax the households but his gift only makes the matter worse :

...the voices in the house... screamed in a sort of ecstasy : 'There must be more money ! oh-h-h; there must be more money. Oh, now, now-w! Now-w-w- there must be more money!- More than ever!'<sup>33</sup>

Money cannot fulfil the need of the family ; instead it has increased the craving :

---

33. Ibid., P. 160.



Money as a symbolic substitute has only sharpened the craving it was meant to satisfy; the family has set up a vicious circle which will finally close upon Paul.<sup>34</sup>

The story reaches into family economy and relations, into occult and modern intellectual spirit, into the 'financial and imperial manipulation of the modern state'. The modern state has also been explored by Lawrence in the story, 'The Prussian Officer' on emotional plane.

Lawrence in 'Etrusean and Apocalypse' explains the sensual knowledge of primitive man before the coming of Socrates and Christ. It was a universe where people were alive and 'thought with their heart' and whose blood was conscious. But with the coming of Socrates the spirit and the cosmos died and man has changed into a desire to resist nature, to produce mechanical force that would outwit nature.

In 'The Prussian Officer', Lawrence has dramatised the denial of life of the modern world. For Lawrence, living in the modern world is like a punishment and damnation. The story deals with a Captain who represents an exaggerated picture of the modern man. He is a consequence of our mechanistic

---

34. W.D. Snodgrass, "A Rocking Horse: The Symbol, The Pattern, The Way to Live", David Ellis and OrnelkDe Zordo, eds, *D.H. Lawrence Critical Assessments*, 4 vols, III, East Sussex, Helm Information, 1992, P. 426.

society and of our mechanical institutions on the idea of impersonal service. The orderly, Schoner is warm and spontaneous and 'moves with the unconscious grace of an animal' whereas the officer is controlled by his conscious will. The orderly refuses 'to be forced into a personal interchange with his master' and the Captain is outraged. The officer brutalises him, beats him badly while at the same time remains obedient to the idea of his position. The Captain is a fixed will, perversely repressing natural expression and substituting a ghastly mechanical process.

The Captain is 'cold', 'cruel' and 'tense' and has never received life through his senses. He is not married, his position does not allow it and no woman has ever moved him to it. Now and then, he has a mistress but always he finds himself more tense, irritable after such an event. On the contrary, his orderly is a youth with heavy limbs, well built and with a soft black young moustache'. He seems to have received life through his senses and acted straight from instinct. Gradually, the officer becomes aware of his servant's, 'vigorous unconscious presence' about him. He is touched into life by his servant and is incapable of regaining his 'neutrality of feeling'. However, his position dictates him to be impersonal, cold and indifferent to the

servant, he cannot rest when the soldier is away and he gazes at him with 'tormented eyes' when he is present :

To see the soldier's young, brown, shapely peasant's hand grasp the loaf or the wine-bottle sent a flash of hate or of anger through the elder man's blood. It was not that the youth was clumsy : it was rather the blind, instinctive sureness of movement of an unhampered young animal that irritated the young officer to such a degree.<sup>35</sup>

While controlling and domesticating the horse the Captain represses his natural spontaneous desires. In controlling the horse he seems to gain masculine power which he seems to lack: power to control his men. After coming back from staying with any woman, he rides all the evening as if riding establishes his validity as an officer, as a man.

Schoner is repeatedly kicked by the Captain for hiding poetry from him, which the former wrote for his beloved. The sweetheart is described as independent and primitive whom the orderly visited often and 'this eased him, made it easier for him to ignore the Captain.' The next morning after beating the orderly, the officer fights off the realisation of his wrongdoing :

---

35. D.H. Lawrence, "The Prussian Officer", Diana Trilling, ed. *The Portable D.H. Lawrence*, New York, Vicking Press, 1954, P.39.

He had prevented his mind from taking it in, had suppressed it along with his instincts, and the conscious man had nothing to do with it.<sup>36</sup>

The servant sees his officer's hand trembling as he takes the coffee. A feeling of disintegration has come in the servant as if he himself is coming to pieces. At last, the servant kills his officer. The officer has repressed the orderly's nature, succumbing to a strile way of life in which a mechanical obedience 'to the idea of service' destroyed all that was free in him. The Captain drove Schoner to a passion which ends in orderly killing him. Lawrence believes that the modern man by destroying simplicity and natural directness commits himself to perversity and death. And the same happens to the Captain. In the orderly, who is 'raped by the sexless monster of civilizing trends'<sup>37</sup> only corruption and an instinct for death is left.

---

36. Ibid., P. 47.

37. Gary Adelman, 'Beyond the pleasure principle : An Analysis of D.H. Lawrence's "The Prussian Officer"', David Ellis and Ornella De Zordo, eds, *D.H. Lawrence Critical Assessment*, 4 vols, III, East Sussex. Helm Information, 1992, P.451.

*Chapter-Four*  
**CONCLUSION**

Lawrence voices a strong hatred for the mechanical world of the twentieth century which stood for suppression of one's instinctive responses to life. In certain aspects he is comparable to Wordsworth who reacted against the abstract materialism of the eighteenth century and like other romantics who decried the advance of science which in its process of development made the universe devoid of its magical charms. In the case of Lawrence, it has made the sun, 'a ball of gas with spots'<sup>1</sup>. In his antipathy for science he comes very close to Blake.

Lawrence is not the only iconoclast decrying the industrial set-up of the century since there was a tradition to criticise and condemn the evils of the industrialisation. Lawrence lodges his strong protest against the entire industrial set-up of the twentieth century and the industrial world of the West in particular. He decries excessive belief in Scienticism and twentieth century materialism. In doing so Lawrence's repugnance was not the lone cry but he was the part and parcel of the entire twentieth century anti-industrial ethos.

Excessive exploitation of the available resources along with manpower is the main target of the modern industrial set-

---

<sup>1</sup> D H Lawrence, "Apropos of *Lady Chatterley's Lover* " London: Mandrake Press, 1930, P. 54

up. Industry, in a limited sense refers to extractive and manufacturing power. The change from the handicraft production to the factory production did not come in a day. It did not suddenly unfold out of the invention of power-driven machines. Though, these were important and even essential to industrial expansion but the relation of the worker to the machine and to raw materials and the market which we associate with modern industrialisation was not a sudden innovation.

The gradual increase in scientific and technological knowledge together with the modern emphasis on efficiency, economic productivity, individual initiative and similar basic tenets of the day have all had a bearing on social order. The norms of the society whether deep rooted in tradition or comparatively modern modify and are modified by industrial organisations and activities. Bitter things have always been said about the exploitation of labour in the early factories but some of the early positive results of industrialisation are the use of wage labour rather than slaves for the purpose. Organised and mechanised production tends to reduce prices and thus brings many manufactured products within the purchasing power of those formerly unable to buy.

In preparing a social balance sheet for factory system one

would put on credit side modern items of comfort and luxury and on debit side industrial accidents and diseases, child labour urban slums and unemployment and a lonely man. Even large cities are by no means exclusively modern novelties but the rapid growth of numerous large cities is certainly an outstanding accompaniment of industrialisation. The movement of population to the factory towns and cities has been significant in itself and important in its wider results.

The dual process of industrialisation and urbanisation has given rise to some very peculiar problems. Every development tends to become subordinate to the economic considerations. Urbanisation has led to the decline of spiritual and ethical values and gradually it is replaced by commercial set of values. All human considerations are cast aside and there follows a blind worship of Mammon. The possession of wealth comes to be regarded as an unmistakable sign of nobility and it forms the basic of all human relationships.

Historically, one of the greatest charges made against the industrial system has been the urban overcrowding that accompanied the population displacement. Labourers seeking work crowded into villages, towns and cities which were unprepared to house them. Crowded living arrangements with



meagre sanitary facilities and a generally low level of living combined to provide the dismal picture of early industrialisation with which most of us are familiar. The cluster of dwellings in the area surrounding the factory in a small community or the slums in the metropolitan areas have entailed many readjustments in the pattern of living and social relationships.

A member of industrial organisation whether he is an executive or a worker is also a husband, father and so on. Excessive fatigue, and other problems related to the industry tends to mar the prospects of having a healthy relationship in the family. Until recently, 'labourers were thought of as a cost of production, or at most as cogs in the industrial machine, and not as private persons.'<sup>2</sup> The discipline of the factory was harsh and often the work tedious, the atmosphere of the whole place was dismal. Lighting and ventilation were not proper and other conditions of work suffered by comparison with former home or shop production. The wages were also low. With the factory system the illusion of the liberty could no longer be maintained. But the workers were nearly conscious of their exploitation is attested by many riots, acts of sabotage, disorderly strikes.

---

2 Wilbert E. Moore, *Industrial Relations and the Social Order* New York Macmillan, 1951, P 34

and other signs of bitterness at their lot. Despite stringent laws to suppress organisation of workers machines were destroyed, tools broken and factories burnt down in around AD 1800 in England. The repressive power of law, together with some greater regulation of working condition have gradually reduced the effect of the opposition to industrialism on the part of labour.

It is against such a background of economic history that many modern industrial problems are to be understood. Lawrence's early upbringing in the coal mine set-up of Nottinghamshire has contributed a lot to his distaste for this modern system. Unhygienic conditions of the labourers working in the industrial set-up come in for high criticism under Lawrence's ideology.

Lawrence considered the industrial problem arising from the base forcing all human energy into a completion of mere acquisition. He wrote about the disheartened people of his generation running for material prosperity above all things. Industrialisation gave them ugliness. '... meanness and formless and ugly surroundings, ...ugly houses and ugly relationship

between workers and employers.<sup>3</sup> Man needs actual beauty more than bread. And a blind, unsatisfied craving for beauty is still there in man. Mere acquisition of things does not help man to attain beauty and be thereby happy and satisfied. Lawrence has cited in the essay, "Nottingham and the Mining Countryside", colliers running away from their houses to pit or the pub in order to keep themselves away from the materialism of their wives. *Sons and Lovers*, especially the first half of the novel anticipates this very theme in full detail. Workers tend to avoid the rational aspects of life and prefer to take life instinctively and intuitively. They do not even come for wages. It is always women who cared for these material things.

Lawrence believes that, in present age, man is unable to distinguish his own spontaneity from his mechanical lust and aspirations. In fulfilling his desires man would break down the living integrity of his being and would be governed by mechanical laws like an automatic unit. In his essay, "Democracy", he aspires that one day man will realise that the property is to be used and not to be possessed. Possession is a kind of illness and

---

3. D.H. Lawrence, "Nottingham and the Mining countryside", Edward D. MacDonald, ed., *Phoenix*. London, Heinemann, 1970, PP. 138.

'a hopeless burden upon the spontaneous self'<sup>4</sup>

Over-intellectualism, he believes leads to mere abstraction and prevents a living and throbbing contact with life. He advocates a kind of synthesis of the rational faculty with instinctive response. According to him the disengagement of one's intellect from emotion has led humanity to have a materialistic approach towards life. He feels that the deadness of this material civilisation mechanises the personality and corrupts the will. Industrial set-up having its controlling power tends to mar the human emotions and in response tries to subjugate the animal. The protest from animal and man against this unnatural principle of life has long to go in making Lawrence realise the hidden powers behind the human existence.

Lawrence seems to be in search of an integration, a mixture of primitivism and civilised life. His lower class milieu and the oppressive years of war led him to appreciate the value of primitivism. Though, he has often tried to criticise primitivists sentimentalising over 'the healthy animal' but lastly he is seen gloryfying the pure animal in man.

Lawrence is in search of a new form of consciousness

---

4 D H Lawrence "Democracy" Edward D MacDonald ed *Phoenix* London Heinemann, 1970, P 717

since our modern institutions only reflect an erroneous conception of man's nature. Our civilisation is founded on ideal values, on mental consciousness and the denial of the body, on the denial of the 'blood-consciousness, where there is no scope for human considerations. As a result Annable, the game keeper hates the civilisation and is proud of his body and reverts violently to Nature after freeing himself of the unnatural wife, 'the white peacock'.

In the novel, *The White Peacock* Lawrence has presented the life of the countryside away from the humdrum of industrial town. But coming of the mine owner, Leslie Tempest to the scene disturbs the serenity of life there. No permanent relationship can be established between Lettie and George since Leslie seems to be a better option to Lettie from materialistic point of view. Lawrence has shown how industrialisation has made man devoid of his instinctive life. Leslie is uprooted from industrial set-up and is placed in the common life with Lettie. Initially, he seems to be having a congenial relationship with his wife but gradually he gets involved in the pursuit of money and power thereby bringing their relationship to a halt and their marriage becomes only a formal contract.

Lawrence has shown in the novel how economic

considerations have influenced the human relationship. George has destroyed his life, when, he was rejected by Lettie on the same ground. Lawrence has also depicted the exploitation of miners of Tempest Warren and Com; their resentment in the form of strike and their loitering in the streets spiritlessly. Leslie is presented as a negative character who does not care for the miserable condition of the miners and is ruled by the codes of business alone where one has to look at a thing all round before making a decision, '...nothing hasty and impetuous-careful, long-thought-out, correct decisions.'<sup>5</sup>

Industrial working class life is presented in detail in the novel, *Sons and Lovers*. The family life of colliers, their working conditions, their difficulties and calamities, their meagre wages have all been taken up for minute study. Family life of the collier, Morel is much disturbed as he returns very late in the night, only to see his children asleep thereby unable to develop any fruitful relationship with them.

Social life of the colliers is nothing except going to the pub after working hard in the coal-mines. After drinking they make the life of their wives in particular intolerable by abusing and

---

5 D H Lawrence *The White Peacock* Great Britain Penguin Books 1974  
P 150

quarelling with them.

The husband in the story, "The Woman Who Rode Away" has been presented as an owner of the Silver mines, as a symbol of civilisation 'which exploits natural and human resources.' He can never be real to his wife neither mentally nor physically. Even, Fergusson, the doctor in the story, "The Horse Dealer's Daughter", has been made to represent the working style of people of industrial civilisation. His working style against the pleasure principle, reflects the repression that lies in the heart of industrial civilisation, and disguises his rootlessness and dissatisfaction.

The debased condition of women working in the tram cars as conductors has been described by Lawrence in the story, "Tickets, Please". He has shown how they come to be regarded merely as market commodities. Industrialisation has also contributed to peculiar problems related to women.

Lawrence has tried to focus on the failure of mankind to respond to the basic needs of life. It has been his major concern throughout his writings. The phenomenon is largely related to the industrial ethos of the modern times which has its inevitable undercurrents on the psyche of modern man which in various ways tends to affect the desired wholesome relationship between the present day men and women.

# **SELECT BIBLIOGRAPHY**



**PRIMARY SOURCES :**

1. Lawrence, D.H. : *Apocalypse*, Harmondsworth, Penguin Books, 1960.
2. Lawrence, D.H. : *Assorted Articles*, London, Secker, 1928.
3. *Complete Poems of D.H. Lawrence*, Collected and edited with an introduction and notes by Vivian de Sola Pinto and Warren Roberts, 2 Vols, London, Heinemann, 1924.
4. *England, My England*, with an introduction by Richard Aldington, London, Heinemann, 1924.
5. Lawrence D.H. : *Lady Chatterley's Lover*. Chancellor Press, London, 1983.
6. Lawrence, D.H. : *Love Among the Haystacks*, Harmondsworth, Penguin Books, 1981.
7. Lawrence, D.H. : *Mornings in Mexico*, Harmondsworth, Penguin Books, 1981.
8. Lawrence, D.H. : *Mortal Coil*, Harmondsworth, Penguin Books, 1982.

9. Lawrence, D.H. : *Pensies*, London, Secker, 1928.
10. *Phoenix: The Posthumous Papers of D.H. Lawrence*, ed., E.D. MacDonald, London, Heinemann, 1961.
11. Lawrence, D.H. : *Princess*, Harmondsworth, Penguin Books, 1981.
12. *Psychoanalysis and the Unconscious and Fantasia of the Unconscious* with an Introduction by Philip Rieff, New York, Compass Books, 1960.
13. Lawrence, D.H. : *Sea and Sardinia*, London, Secker, 1927.
14. *Selected Letters of D.H. Lawrence*, edited with an Introduction by Diana Trilling, New York, Doubleday, 1961.
15. *Selected Literary Criticism*, ed. Anthony Beal, Melbourne, Heinemann, 1955.
16. *Sex, Literature and Censorship*, ed. Hary T. Moore, New York, Compass Books, 1953.
17. *Selected Essays*, with an Introduction by Richard Aldington, London, Penguin Books, 1968.
18. Lawrence, D.H. : *Sons and Lovers*, London.

Duckworth, 1913.

19. Lawrence, D.H.: *St. Mawr*, Harmondsworth, Penguin Books, 1981.
20. Lawrence, D.H.: *Studies in Classic American Literature*, New York, Seltzer, 1923.
21. *The Complete Short Stories of D.H. Lawrence*, 3 Vols, London, Heinemann, 1955.
22. *The Collected Letters of D.H. Lawrence*, ed., Harry T. Moore, London, Heinemann, 1965.
23. Lawrence, D.H.: *The First Lady Chatterley*, Harmondsworth, Penguin Books, 1981.
24. *The Letters of D.H. Lawrence*, ed. with an Introduction by Aldous Huxley, London, Heinemann, 1932.
25. Lawrence, D.H.: *The Plumed Serpent*, London, Heinemann, 1962.
26. *The Portable D.H. Lawrence*, ed. with an introduction by Diana Trilling, New York, Viking Press, 1954
27. Lawrence, D.H.: *The Rainbow*, Penguin Books, 1974.

28. Lawrence, D.H. : *The Trespasser*, Penguin Books, 1960.
29. Lawrence, D.H. : *The White Peacock*, London, Heinemann, 1911.
30. Lawrence, D.H. : *The Virgin and the Gipsy*, London, Secker, 1932.
31. Lawrence, D.H. : *Twilight in Italy*, Harmondsworth, Penguin Books, 1916.
32. Lawrence, D.H. : *Women in Love*, London, Secker, 1921.

## **SECONDARY SOURCES:**

## **BIOGRAPHY:**

1. Carswell, Catherine, *The Savage Pilgrimage: A Narrative of D.H. Lawrence*, London, Cambridge University Press, 1981.
2. Chambers, Jessie (pseud. E.T.), *D.H. Lawrence: A*

*Personal Record*, London, Cape, 1935.

3. Hoffman, F.J. and H.T. Moore, eds, *The Achievement of D.H. Lawrence*, Norman, University of Oklahoma Press, 1953.
4. Lawrence, Frieda, *Not I, but the Wind*, London, Heinemann, 1935.
5. Moore, H.T., *The Intelligent Heart: The Story of D.H. Lawrence*, London, Heinemann, 1954.
6. Murry, J.M., *Son of Woman: The Story of D.H. Lawrence*, London, Cape, 1931.

#### **CRITICAL BOOKS:**

1. Beal, A., *D.H. Lawrence*, Edinburgh and London, Oliver and Boyd, 1961.
2. Daleski, H.M., *The Forked Flame: A Study of D.H. Lawrence*, London, Faber and Faber, 1965.
3. Drapper, R.P., ed., *D.H. Lawrence: The Critical Heritage*, London, Routledge & Kegan Paul, 1970.
4. Freeman, Mary, *D.H. Lawrence: A Basic Study of His Ideas*, Gainesville, University of Florida Press, 1955.

5. Farr, J., ed., *Twentieth Century Interpretations of Sons and Lovers*, Englewood Cliffs, Prentice -Hall, Inc. 1970.
6. Gregory, H., *D.H. Lawrence : Pilgrim of the Apocalypse*, New York, Grove Press, Inc. 1957.
7. Goodheart, Eugene, *The Utopian Vision of D.H. Lawrence*, Chicago and London, University of Chicago Press, 1963.
8. Hempel, Edward Henry, *Industrial Political Economy*, New York, Pitman Publishing Corporation, 1939.
9. Hough, Graham, *The Dark Sun: A Study of D.H. Lawrence*, London, Duckworth, 1956.
10. Leavis, F.R., *D.H. Lawrence: Novelist*, London, Chatto & Windus, 1955.
11. Milton, Colin, *Lawrence and Nietzsche: A Study in Influence*, Great Britain, Aberdeen University Press, 1987.
12. Moore, Wilbert E., *Industrial Relations and the Social Order*, New York, Macmillan, 1951.
13. Panichas, George A., *Adventure in Consciousness: The Meaning of D.H. Lawrence's Religious Quest*, The Hague, Mouton & Co., 1964.

14. Pinion, F.B , *A D.H Lawrence Companion*, London and Basingtoke, Macmillan, 1978
15. Sagar, Keith, *The Art of D.H. Lawrence*, London, Cambridge University Press, 1966.
16. Salgado, Gamini, *A Preface to Lawrence*, New York, Longman Group Ltd., 1982.
17. Sinha, Radha Krishna, *Literary Influences on D H Lawrence*, Delhi, Chanakya Publications, 1985.
18. Spilka, Mark, ed., *D.H. Lawrence: A Collection of Critical Essays*, Englewood Cliffs, Prentice-Hall, Inc. 1963
19. Spilka, Mark, *The Love Ethic of D.H Lawrence* Bloomington, Indiana University Press, 1955.
20. Tiverton, Father William (pseud. William Robert Jarrett-kerr), *D.H. Lawrence and Human Existence*, London Rockliff, 1951
21. Vivas, Eliseo, *D.H. Lawrence: The Failure and The Triumph of Art*, Evanston, Northwestern University Press 1960
22. Wadhawan, Inderjit Rai, *D H Lawrence A Critical Study*

Jalandhar, ABS Publications, 1993.

23. Worthen, John, *D.H. Lawrence and the Idea of the Novel*, London and Basingstoke, Macmillan, 1979.

#### ARTICLES:

1. Adelman, Gary, 'Beyond the Pleasure Principle: An Analysis of D.H. Lawrence's "The Prussian Officer"', *Studies in Short Fiction* 1, 1963.
2. Arcana, Judith, 'I Remember Mama: Mother-blaming in *Sons and Lovers*' Criticism', *D.H. Lawrence Review*, Vol 21 No. 2, Summer 1989.
3. Betsky, Seymour, 'Rhythm and Theme: D.H. Lawrence's *Sons and Lovers*', *The Achievement of D.H. Lawrence*, University of Oklahoma Press, 1953.
4. Corke, Helen, 'Concerning *The White Peacock*', *Texas Quarterly* II, Winter 1959.
5. Crumpton, P.I., 'D.H. Lawrence and the Sources of Movement in European History', *Renaissance and Modern Studies* 29, 1985.



6. Delany, Paul, 'Who Was "The Blind Man"?', *English Studies in Canada IX*, 1, March 1983.
7. Davies, Rosemary Reeves, 'From Heat to Radiance: The Language of "The Prussian Officer"', *Studies in Short Fiction* 21, 1984.
8. Ghent, Dorothy Van, 'On *Sons and Lovers*', *The English Novel: Form and Function*, New York, 1953.
9. Goodman, Charlotte, 'Henry James, D.H. Lawrence and the Victimised Child', *Modern Language Studies* 10, 1979-80.
10. Hawthorn, Jeremy, 'Lawrence and the Working-Class Fiction', *Rethinking Lawrence*, Open University Press, 1990.
11. Karl, Frederick R., 'Lawrence's "The Man who Loved Islands": The Crusoe who Failed', *D.H. Lawrence Miscellany*, Carbondale, 1959.
12. Kuttner, Alfred Booth, 'Sons and Lovers: A Freudian Appreciation', *Psychoanalytic Review*, 3 July 1916.
13. Littlewood, J.C.F., 'Son and Lover', *The Cambridge Quarterly* 4, 4, Autumn/Winter 1969-70.

14. Macy, John, 'Introduction' to *Sons and Lovers*, New York, 1922.
15. Ross, Michael L., 'Lawrence's Second "Sun"', *D.H. Lawrence Review* 8, 1975.
16. Ryan Kiernan. 'The Revenge of the Women: Lawrence's "Tickets, Please"', *Literature and History* 7, 1981.
17. Schorer, Mark, from 'Technique as Discovery', *Hudson Review* 1, Spring 1948.
18. Sklar, Sylvia, '*The Daughter in Law and My Son's My Son*', *D.H. Lawrence Review* 9, 1976.
19. Snodgrass, W.D., 'A Rocking Horse: The Symbol, The Pattern, the Way to live', *Hudson Review* 11, 2, Summer 1958.
20. Stanford, Raney, 'Thomas Hardy and Lawrence's *The White Peacock*', *Modern Fiction Studies* 5, 1, Spring 1959.
21. Steven, Laurence, '"The Woman who Rode Away": D.H. Lawrence's Cul de Sac', *English Studies in Canada* X, 1984.

22. Stewart, Jack, 'The Horse Dealer's Daughter', *Studies in the Humanities* 12, 1981.
23. Stovel, Nora Foster, 'D.H. Lawrence from Playwright to Novelist: Strife in Love in *A Collier's Friday Night* and *Sons and Lovers*', *English Studies in Canada*, 1987.
24. Weiss, Daniel, 'The Mother in the Mind, *Oedipus in Nottingham*', University of Washington Press, 1962.
25. Williams, Raymond, 'D.H. Lawrence', *Culture and Society*. London, 1958.
26. Wilson, Keith, '"The Rocking-Horse Winner": Parable and Structure', *English Studies in Canada* XIII, 4 1987.